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MAR 31 1922

BEYOND THE RAINBOW

Photoplay in seven reels

From the story "The Prince of Fine Feathers" by  
Solita Solano

Screen adaptation by <sup>Eustace Hale Bell</sup>~~Wm. Christy Cabanne~~ and Lolla  
Brooks

Directed by Wm. Christy Cabanne

Author of the photoplay (under Sec. 62)  
R-C. Pictures Corporation of the U. S.

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Synopsis  
"Beyond the Rainbow"  
From the story "The Price of Fine Feathers"  
by Solita Solano

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by  
R-C Pictures



"Beyond the Rainbow"

With an all-star cast  
From the story "The Price of Fine Feathers"  
by Solita Solano  
Adapted to the screen by Wm. Christy Cabanne  
and Miss Loila Brooks  
Directed by Wm. Christy Cabanne  
Cameramen - Billy Tuers and Philip Armand  
Art Director - Frank Champury  
Released by R-C Pictures.

"BEYOND THE RAINBOW"

Cast

EDWARD MALLORY . . . . .	HARRY MOREY
MARION TAYLOR . . . . .	LILLIAN (BILLIE) DOVE
HENRIETTA GREELEY ? . . . .	VIRGINIA LEE (Winner National Beauty Contest)
FRANCES GARDENER . . . . .	DIANA ALLEN
LOUIS WADE . . . . .	JAMES HARRISON
COUNT RICHARD & TERRICH . . .	MACEY HARLAN
MRS. BURNS . . . . .	ROSE COGHIAN
DR. RAMBOY . . . . .	W. TOOKER
MRS. GARDENER . . . . .	HELEN WARE
MR. GARDENER . . . . .	GEORGE FAWCETT
ESTHER . . . . .	MARGUERITE COURTOT
INSPECTOR RICHARDSON . . . . .	EDMUND BREESE
ROBERT JUDSON . . . . .	WALTER MILLER
COL. HENRY CARTWRIGHT . . . .	CHARLES CRAIG
VIRGINIA GARDENER . . . . .	CLARA BOW (Winner Brewster Contest)
BRUCE FORBES . . . . .	HUNTLY GORDON



### "Beyond The Rainbow"

Marion Taylor is introduced at the close of her day of work as one of the Thousands of toilers in the vast canyons of lower Broadway. We find her, a slim girl of nineteen, in the luxuriously appointed office of Edward Mallory, standing with her hand upon the door and nervously biting her pale lips while she watches the pre-possessing Mallory at the telephone.

Edward Mallory, a successful adventurer in the world of finance, has passed forty, still in possession of his easy phylandering, his good disposition and his bachelorhood. Only a few grey hairs tinge his temples. His days of single bliss, however, are soon to vanish, for at the other end of the telephone stands the wrecker of his years of bachelordom in the person of Henrietta Greeley. Already she is threatening to invade even his business world and is begging to be allowed to call for him at his office. Edward Mallory is still enough master of himself and his own time to keep her at arm's length and he turns from the telephone to Marion, once more putting her through the ordeal of listening to his advances.

"Surely, surely," pleads the girl, "you can't mean that now that you and Miss Greeley are ----". While he stammers over his answer she gathers her presence of mind and escapes from the room. She speeds home to comfort and be comforted by the presence of her little brother Tommy.

It was seven years ago that Tommy and Marion's mother had begged the girl to take the child and care for him, while she herself gave up the struggle of a hard and meagre existence.

So it was that Marion had found a kernel of hope - something to live for, even though it meant hard work and privation. And she watched over him all the more carefully because of his frailty. Little Tommy had been an early victim of the White Plague, and it took most of Marion's small savings to pay doctor bills and all of her leisure to comfort and play with him.

Still, Tommy was a patient lad. He learned soon that he could not play as did the other children whom he watched from his window, and he waited with never a note of complaint for the weekly celebration of a Sunday jaunt. And each week, Marion wondered if he would be able to fare forth on the coming Sabbath.

This night after her trying scene with Edward Mallory, she finds little Tommy weaker and paler than ever. Mrs. Burns, who watches him in Marion's absence, hovers over him with great solicitude. The doctor comes--a kindly man as poor as his patients--and he shakes his head?

"You must get him to a higher altitude," he said, "or he will not last through the winter."

And as he advised it, he looked sadly at Marion's suffering countenance, for he knew it would not be possible.

To his surprise she turned to him, with a look of determination, "Go ahead and make your arrangements," she said, "I will be able to send him away by Wednesday."

In the meantime Sunday came--the day of Tommy's celebration but it was raining, and Tommy sat again at his window. One would have thought it was only a Tuesday or a Friday. Marion sat watch-



the little pale face which was soon to be taken away from her.

She saw a smile come to his lips and his eyes brighten as if he were listening to angels singing.

"Look sister," he cried, "look! I'm going there, beyond the rainbow!"

Marion looked, but she did not see, for the tears which streamed down her face said, "He is indeed leaving me--he has already started on his journey beyond--" but she could not finish it.

But there are other people in this world for Marion Taylor than her brother Tommy--people who have not yet come into her life. Other people than Edward Mallory, or Henrietta Greeley, Dr. Ramsey or Mrs. Burns.

In Edward Mallory's world of high finance and beautiful women, there was, for instance, Frances Gardener, the debutante daughter of Mr. and Mrs. Nathaniel Gardener.

Now Frances has a lover, a devoted, ardent lover in the person of an old time friend, Louis Wade. But Frances, herself, scorns the faithful Louis. Her youthful romance has rather fastened on the august personage of Count Richardo Terrion and Count Ricardo Terrion does not at all mind being fastened upon by one so slavished in youth, beauty and wealth.

Now it happens that Frances and her mother are to be the hostesses at one of the most brilliant affairs of the social season. And Frances has chosen as her partner, the Count. In return, the neglected Louis has sought to play his cards of triumph. He has talked at length about a strange and fascinating girl from Coronado who is soon to appear on the scene. Indeed, he has asked if he may present her at the festival which Frances is arranging.

You see the difficulty?---There is no girl.

It takes only a chance meeting with an alluring young woman in the office of Edward Mallory, however, to provide Louis Wade with a possibility. And Marion Taylor, who has already conceived far more dire methods of securing money for Tommy's rescue, does not take long to determine to accept Louis Wade's offer to accompany him as the "beauty from Coronado" at the Gardener festivities.

The ball is in full sway, Marion has been presented to Mrs. Gardener, to Henrietta Greeley, and to Bruce Forbes. It is to Bruce Forbes that her heart turns. Without realizing it, she is aware of his sympathy and his understanding and his high mindedness. She does not realize how cruelly she is leaving poor Louis to failure when she swings off in her dance with her new acquaintance. But her beauty has not been lost on Frances, nor on the Count for that matter.

There are still others to play their part in this quest of Marions---people whom she never meets, but who affect her.

Frances Gardener has a subdeb sister named Virginia, who from the floor above the ball room, throws her monkey-wrench into the midst of the gaiety below. To a selected group of persons she addresses the following sealed message, "LET YOUR CONSCIENCE BE YOUR GUIDE --- YOUR SECRET IS COMMON GOSSIP."

Edward Mallory, Marion, Count Ricardo Terrion, and Robert Judson, Mr. Gardner's secretary, all receive these messages. And upon each they have their effect. Mallory fears Henrietta will discover his unfaithfulness; Marion is sure her identity has been discovered; the Count is sure he is known as the Mexican clerk which he is; while Robert Judson is certain that his hatred for Edward Mallory has been made known.



The Count flees; Marion seeks out Edward Mallory whom she accuses of disclosing her identity. And Edward Mallory in return accuses her. It is in the midst of Marion's defense by her new found friend, Bruce Forbes, that the house suddenly is darkened. There is a flash of light, the sound of a shot being fired, and when the lights come on again, Edward Mallory is lying on the floor, while Bruce Forbes stands over him a revolver in his hand.

The untangling of the mystery is a devious affair which falls into the hands of a wily inspector. For a time, it seems inevitable that mains that the gun was found in his hand. But who turned out the lights?

Inspector Richardson, however, knows his ground. Not without purpose does he put Robert Judson through a grilling--and not without result.

And after it is all over, Edward Mallory is not dead. But his semblance of death has brought him to reality and he faces Henrietta Greeley, purged by his earnest avowals to faithfulness.

And up at Saranac, where Marion hurries to the side of Tommy, she finds not only Tommy, but the first friend she ever found who defended her and stood by her because of his belief in her.

Marion Taylor and Bruce Forbes stood at the sanatorium window looking out at the snow storm. Through the gray clouds of the sky, the sun unexpectedly shone forth.

By her side, Marion heard Tommy's voice pipe, "Look, sister will there be a rainbow?"

When she did not answer, Tommy concluded for himself. "Well, I guess we are on the other side of it."

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Washington, D. C.

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of

R.-C. Pictures Corporation

BEYOND THE RAINBOW (7 reels)

Respectfully,

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